

古今畫林

二

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三洲長英題



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古今畫林第二

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牛若吹笛圖

松本楓湖筆

源義經幼名牛若と云ふ金賣吉次小伴もれて奥羽より下りける時三河國守伏見兼高の家に宿る牛若月を踏みて門外を逍遙しける小遙に琴の音せ聞ふる家ありされむ其門前より佇み腰より笛を出し琴は和して吹けるに中より女出て来て牛若を招き入る牛若入りて之を見る少一美人多くの侍女と管絃して樂しめるなり牛若も其内より交り笛を吹きて共に遊びけるが其美人も兼高の娘淨琉璃姫といへるとのありとぞ妻くは淨琉璃十二段もあり十二段も小野のお通の作ゆて淨琉璃の元祖あり世ふと此美人を義經記はある所の鬼一法眼の娘といひ乍らか紀ふあらねどそは大ふる誤りあるべく但し此十二段も作物語ふれを實説みはあらず

USHIWAKA PLAYING ON THE FLUTE.

BY MATSUMOTO FŪKO.

Ushiwaka was the name by which the gallant Minamoto Yoshitsune was known in his childhood. When he was still young, he went down to Ōshiū from Kyōto accompanied by a tradesman called Kitsuji. On the way thither, he lodged one night at the house of Fushimi Kanetaka, the governor of the province of Mikawa. It was a beautiful and serene evening. Ushiwaka sauntered about the garden in the moon-light, and attracted by the melodious sound of the harp (*koto*), he advanced to the house of the player, and began to play on his flute keeping time with the performer. Presently a servant-maid came out and conducted him to her mistress, a beautiful girl who was playing with her maids. With her, Ushiwaka passed the night very pleasantly. She was the daughter of the governor and her name was Jōrurihime. This little incident forms the subject of the "Jōruri Jūnidan," the first Japanese drama ever written (XVI Century).



和風
畫

湖月

神功皇后塑像

小林永興縮圖

神功皇后ハ氣長宿禰の女ふ／＼て仲
哀帝の皇后あり御名を氣長足姫と
へり仲哀帝熊襲を征せんとて筑
紫より給ひ／＼時皇后熊襲は親征
を勞せば對岸の新羅を伐／＼と宣
ひけきども帝從そば／＼て會崩／＼給
ふ因て武内宿禰と謀り自ら將とあ
りて筑後を平定し松浦縣より船を
艦／＼て直小新羅を突至／＼新羅王城
降／＼其全土を我屬國小歸／＼て凱旋
／＼給へり治六十九年壽百歳み／＼て
崩／＼給ふ此木像ハ大和國手向山に
傳ちるゝのなり

A WOODEN IMAGE OF THE EMPRESS JINGO.

BY KOBAYASHI YEIKO.

The Empress Jingo was the consort of the Emperor Chiūai. In that Emperor's reign, a ferocious tribe in Kiūshū, known in history as Kumaso, rose in rebellion (A. D. 193), and the Emperor led a force in person against them. These Kumaso, being re-enforced by Coreans, were not easily subdued. The Empress suggested that he should first conquer Corea, but the Emperor did not listen to her. However, on his decease soon after, the Empress took the command of the army, and having consulted with Takenouchi-no-Sukune, led an expedition to Corea, and conquered the whole country (A. D. 200). Corea then became a vassal-state, and long continued to pay an annual tribute. The Empress reigned for sixty-nine years and died at the age of one hundred (A. D. 269). The wooden image, which the accompanying picture represents, is still preserved at Tamuke-yama in Yamato.



永興絵図
武士

僧西行訪江口君

故 菊池容齋筆

左兵衛尉佐藤義清出家して西行と號に實に一代の歌人たり或時天王寺へまわりける道にて雨は降りゝれど江口の里乃遊女の許小立寄りて一夜の宿を借りけるに遊女假さずモクモハ西行遊女の習い盛々たるやうと此宿ハ假せ唯一人すまいありく入道あれを借さぬもことなりやうと慚ぢしめて

世の中を厭ふ事こそを難からぬ

假りの宿を惜む事ぞ

と詠みて示しけるよ遊女立どころに

世を厭ふ人と聞けを旅の宿

心細しゆゑ思ふばらうぞ

と和一タれを西行大なる感動強いて泊を求めて

終宵問談して別きり其後此遊女剃髪して佛道を歸しけると其髪を落しける時に

髪あらへ衣を免と深を知るに

物うもを紀さんとぞけり

SAIGYŌ THE PALMER AND THE DANCING GIRL OF YEGUCHI.

By KIKUCHI YŌSAI.

Saigyō the palmer had formerly been a knight in the service of the Emperor Gotoba (1186–1198), but leaving home while he was yet young, wandered about the country until his death at an advanced age. He was a great poet, and his poems are still popular. The picture opposite represents the palmer asking a night's lodging of the dancing girl of Yeguchi.



谷齋



英一蝶筆

一蝶は元多賀氏通稱モ治右衛門又助之進といへり翠蓑翁一峰閑人等の號あり中年小剃髪にて朝湖と號す大阪の人すり十五六乃時すり狩野安信よ從ひて画を學び研究するこぞ久うして遂に妙境小至る後自一流を開いて畫名一世に轟く元祿十一年故あきて三宅島よ流さる居ること十二年免されて江戸小歸る大ききより氏號哉英一蝶と改む画名益高く享保九年歿し年七十三

THE JAPANESE GAME OF BATTLEDORE AND SHUTTLECOCK.

BY HANABUSA ITCHŌ.

The picture opposite represents the game of battledore and shuttlecock played by court-ladies about two or three hundred years ago. The shuttlecock has been thrown on to the roof, and a man is trying to get it down.



英一蝶

狗兒圖

鈴木華村筆

韓非子曰「画を能くする客あり」
齊王問ふて曰「画ハ如何ある」
最も難きぞ曰「犬馬を画くこと最も
も難し」と曰く如何なるより最も易
きぞ曰く鬼神を画くこそ最も易く
犬馬を人の知る所ふへて旦暮前は
罄き類をふと類せざると一目の下
に明かう故子難く鬼神も形無きも
せみて前ふ罄きば人亦其形を知
らず故子易く此圖狗子を寫して
殆ど其神入る作者の苦心想ふべ

THE PUPPY.

BY SUZUKI KASON.

His young master has gone for dainties and left a kite, with which the naughty
puppy is having a pleasant time of it.



華

祚

印

仁田忠常入洞穴圖

故 大石真虎筆

大石真虎ハ尾張の人みて有職故實の画
よ最も名高一ト天保四年四月十四日死す
行年四十二歳ナリ此圖も仁田忠常富士
の人穴之を人穴と称すに入りし所あり東鑑建仁三年六
月の條ふ曰く三日將軍駿河國富士の狩
倉之を人穴と称す渡御す彼の山麓よ大谷あり
其所を究め見せ一めんが爲に仁田四郎
忠常主從六人を入れらる忠常御劔を賜
ふて人穴之を人穴と称すに入る翌日人穴を出て歸參
に往還一日一夜を經此洞狡之を人穴と称すて踵を
廻す能もば又暗う一ト心神を痛ま一む
主從松明を取る路次水流きて足を浸し
蝙蝠飛びて顔に遮る其先途モ大河あり
云々と

NITTA TADATSUNE EXPLORING THE CAVE OF FUJI-YAMA.

By ŌISHI MATORA.

The artist was born in the province of Owari in 1791 and died in 1833. He is best known for his historical pictures and delineations of old manners. The accompanying picture represents Nitta Tadatsune exploring the cave of Fuji-yama. In 1202 Yoritomo hunted in the plain at the foot of Fuji-yama. There was a great cave called Hitoana. Yoritomo ordered Tadatsune to explore it, and Tadatsune with his five retainers entered it, and after spending a day and night returned and informed his lord that it was very narrow and dark with a great river at the farthest end.



眞美



上海城北小景

久保田米僊筆

上海ハ江蘇省小在りて松江府小隸
す此地も周の揚州也と奏の代は
婁縣とあり會稽郡に屬し漢魏晉の
代とも吳も屬し唐もは華亭といひ
元明清とも松江府となる居民五十
餘万口あり今より三十年前始めて
英人と約して此處に外交貿易を開
きより西洋各國の商賈競ひて來
集一日を追ふて繁華に趣き今も支
那の開港場中第一の盛區ともいひ

A VIEW OF SHANGHAI.

BY KUBOTA BEISEN.

Shanghai is a well-known seaport of China. It was declared open to foreign commerce about thirty years ago. Since then it has become the greatest seaport in the Chinese Empire. It now contains a population of more than half a million.

上海博物館
徐悲鴻



元禄年間娼婦圖

故 菱川 師宣 筆

菱川師宣通稱も吉兵衛友竹と號す
房州保田在の人家世々縫箔を業ご
せり師宣若年は頃より江戸に出で
て縫箔の上繪を學びける小性來画
才非常たりけど土佐狩野及び岩
佐又兵衛等の筆意を摸して専ら風
俗画找作り遂に一流を開きて日本
繪坛名手とあれり其歿年詳からざ
れども元禄年間を盛衰にせり

A FAIR WOMAN IN THE LATTER PART OF THE XVII CENTURY.

BY HISHIKAWA MORONOBU.

Hishikawa Moronobu was born at the little town of Yasuda in Awa. Embroidery was his hereditary calling, and so in his early years he went to Yedo and studied the art of painting for embroidery, but his artistic genius led him to study the schools of Tosa, Kano and Iwasa Matabei. He soon became one of the chief artists of his time. His principal productions were *ukiyo-e* (or popular coloured-pictures). We are ignorant of the date of his death, but he flourished in the latter part of the 17th century.



喜
雲
齋
畫

渡頭雷雨圖

菅原白龍筆

翁名ハ元道白龍と號ナ羽前の人なり始め南畫岱熊坂適山ニ學び専ら清明の画風を愛し後法を取り工を化シ本邦の山水岱寫シ別ニ一家岱爲す今は東京日本橋濱町に隠居す翁頗る多藝にして詩書篆刻をも能くす自ら此画ニ題シて曰く

電光閃々怒雷趨。猛雨壓山山欲無。
昨日渡頭經過處。今朝試寫入新圖。

A FERRY IN STORMY WEATHER.

BY SUGAWARA HAKURYŌ.

The artist was born in the province of Uzen, and is now living in Hamachō, Tōkyō. He is an accomplished man, well versed in Chinese poetry, calligraphy, engraving and many other polite accomplishments.

京の夏日
白蛇大會



猫奴圖

故 橫山華山筆

横山華山名ハ一章字を舜朗京師の人始め岸駒を師とし後深く吳春岱慕ひ遂に其胎岱奪ひて別小一家を作す作る所の如實な絹素ば脱出するの想ひあり殊に人物鳥獸は至りては一々して眞小逼らざるなり天保八年三月歿す歳五十四左の圖の原本も稻茂登長三郎氏の所藏なり

THE CAT.

BY YOKOYAMA KASON.

Yokoyama Kason was born in Kyōto in 1783 and died at the age of fifty-four in 1837. His productions are famous on account of their life-like truth. He was particularly skilful in representing human figures, birds and animals.



東山

一

告天子圖

故 狩野尚信筆

尚信通稱は主馬自適齋と號す孝信
の二男よりて探幽の弟なり父及び
兄の画法を學びて其妙絶極む後愈
研究して別に一格を出し山水人物
花卉鳥獸一も能くせざるあり
當時兄探幽と其名を等うして譽を
一世を馳す慶安三年四月歲僅小四
十四ふして歿し人皆之を惜す
ふゝ蓋し木挽町狩野の家業興せり
は此人なり

THE WHITE LARK.

BY KANŌ HISANOBU.

Kanō Hisanobu was the younger brother of the well-known artist Kanō Tanyū.

He and his brother were the two greatest artists of their time. He was born in 1606 and died in 1650 at an early age of forty-four, much lamented by his contemporaries.



自道齋
畫

美人浴後圖

永峰秀湖筆

蘭湯小浴ノ歇みて正に新衣を着く
るの時是美人嬌中せ嬌あり徐秋濤
枕邊笑を備ふ伏知りて渡頭愁を分
つせ趣きあるを知らば蘭湯晝沐す
るの情を蕩まべき哉知りて浴ノ歇
みて新衣を着くるの更ニ風趣ある
哉知らば吾以て美人譜を補んと
す

A JAPANESE BEAUTY.

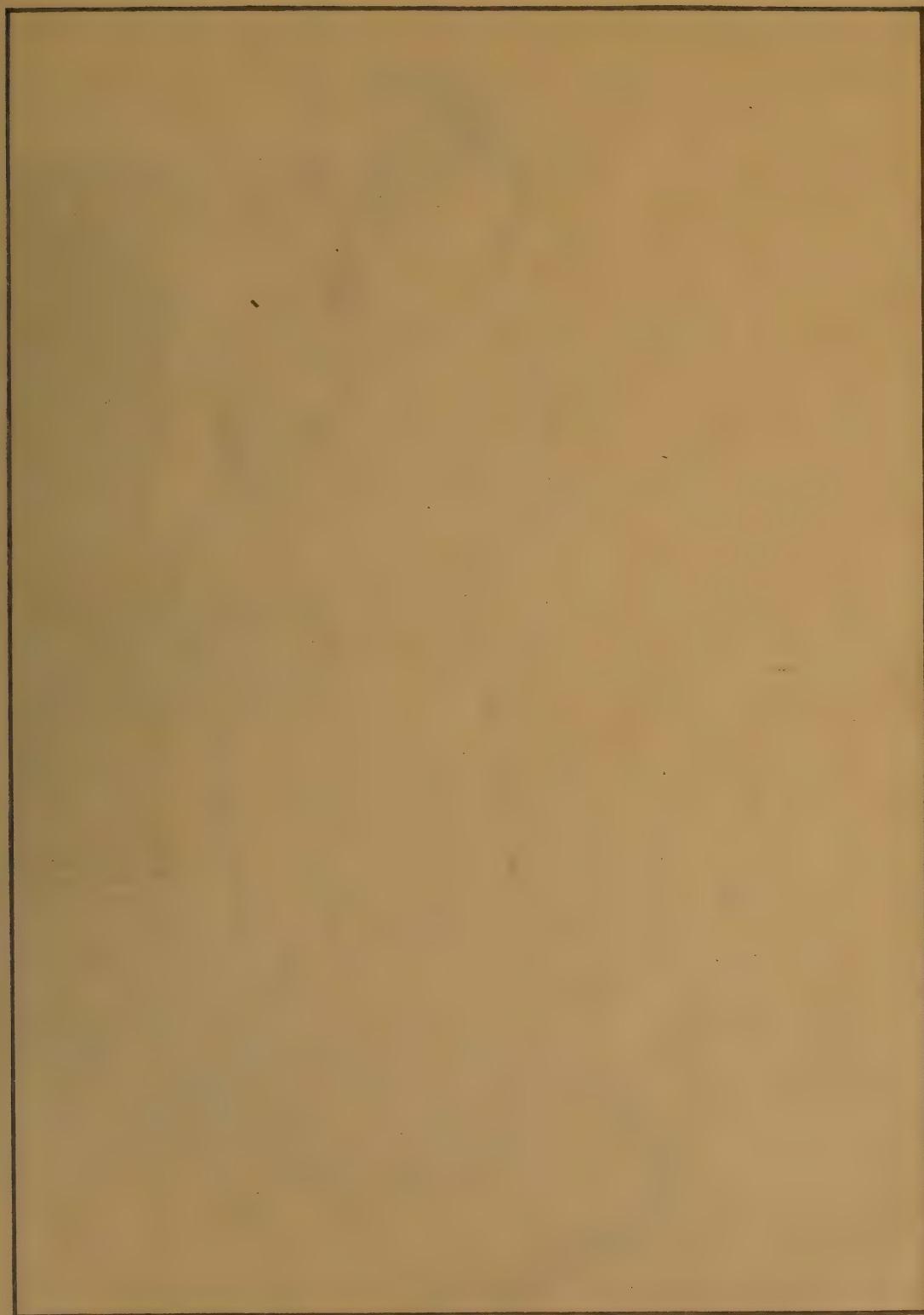
BY NAGAMINE SHIUKO.

The accompanying plate represents a Japanese beauty just emerged from the bathing.



秀湖

秀



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THE KOKON-GARIN.

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